



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE RIALTO—BY JOHN SINGER SARGENT, EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE
LENT BY MR. GEORGE W. ELKINS, ELKINS PARK, PA.

CURRENT EXHIBITIONS

THE thirtieth annual exhibition of American Oil Paintings and Sculpture was opened at a reception to members on the afternoon of November 8. This exhibition occupies the entire second floor of the East Wing. Gallery 256 is reserved exclusively for the sculpture division, and the radical note among the paintings centers chiefly in Gallery 254.

In the character of exhibits shown, a marked catholicity of taste has governed the selection, the effort having been to include the principal phases of contemporary painting and sculpture. From the radical to the conservative, equal consideration has been shown in an adequate representation.

The Mr. and Mrs. Frank G. Logan Medal, carrying with it, either for pur-

chase or as a gift, one thousand five hundred dollars, for a painting or a work of sculpture executed by an American, was awarded this season for the first time.

Awards were bestowed as follows:

The Mr. and Mrs. Frank G. Logan Medal, to Albin Polasek for his sculpture, "Portrait bust of Charles W. Hawthorne."

The Potter Palmer Gold Medal and prize of one thousand dollars, to Ernest L. Blumenschein for his painting, "The chief speaks."

The Norman Wait Harris Silver Medal and prize of five hundred dollars, to Charles Reiffel for his painting, "In the hills."

The Norman Wait Harris Bronze Medal and prize of three hundred



STANDING FIGURE OF KUAN-YIN
EXHIBITION OF ANCIENT CHINESE ART
FROM COLLECTION OF MR. CHARLES L. FREER
OF DETROIT

dollars, to Guy C. Wiggins for his painting, "Lightly falling snow."

The Martin B. Cahn Prize of one hundred dollars, to be awarded to a Chicago painter, to Frederic M. Grant for his painting, "Saturday afternoon."

In addition to the foregoing prizes, six honorable mentions were awarded.

These were received by the following artists: John P. Connor, H. D. Murphy, Grace Pruden Neal, Albin Polasek, Brenda Putnam, and Ernest D. Roth.

Neither the authors of invited works nor members of the jury were eligible for prizes or honors.

The members of the jury were as follows: painters, Frederic Clay Bartlett, Edgar S. Cameron, Emil Carlsen, Ralph Clarkson, Harry L. Engle, James R. Hopkins, Charles Rosen, Edmund C. Tarbell; sculptors, Leonard Crunelle, Gilbert Risvold, Emil R. Zettler; lay member, William O. Goodman. Certain of the honors were awarded by the jury and other honors were awarded by the following members of the Art Committee of the Art Institute: Charles L. Hutchinson, Martin A. Ryerson, Howard Shaw, Wallace L. DeWolf, and Edward B. Butler.

A popular prize of one hundred dollars, the gift of Mr. Edward B. Butler, was awarded to Frederic M. Grant for his painting, "Saturday afternoon." Voting was by ballot of the visitors and took place the second week of the exhibition. The great value of a popular prize lies in the fact that it induces the voters to look at the exhibition with personal interest and discrimination. It is gratifying to note that more than nine hundred votes were cast.

The superb collection of ancient Chinese paintings, sculptures, and jade objects, lent by Mr. Charles Lang Freer, has been given a stately installation in Galleries 26, 27, 28, and 29. This exhibition, owing to its great importance, has been enthusiastically attended by appreciative scholars. As has been previ-

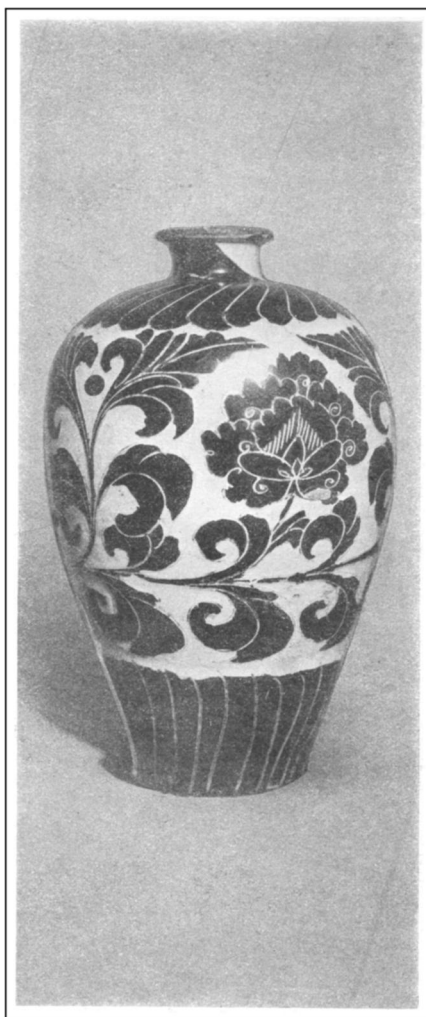
ously stated in the *BULLETIN*, this exhibition constitutes a part of the collection formed by Mr. Freer and given by him to the Nation.

It has been well said of the Freer exhibition that it is as if seventy Giotto's, Holbeins, Van Eycks, and Memlincs had been brought together in one place, the works here shown ranking as the finest existing examples of Chinese Art.

The Kélékian collection of ancient Chinese potteries was placed on view in the Musée des Arts Décoratifs in Paris in 1914 for an extended period, but the outbreak of the war and the danger of invasion which threatened Paris caused its early removal. As it is not the intention of its owner to show these objects again, a rare opportunity is at present being offered those who happen to be in Chicago.

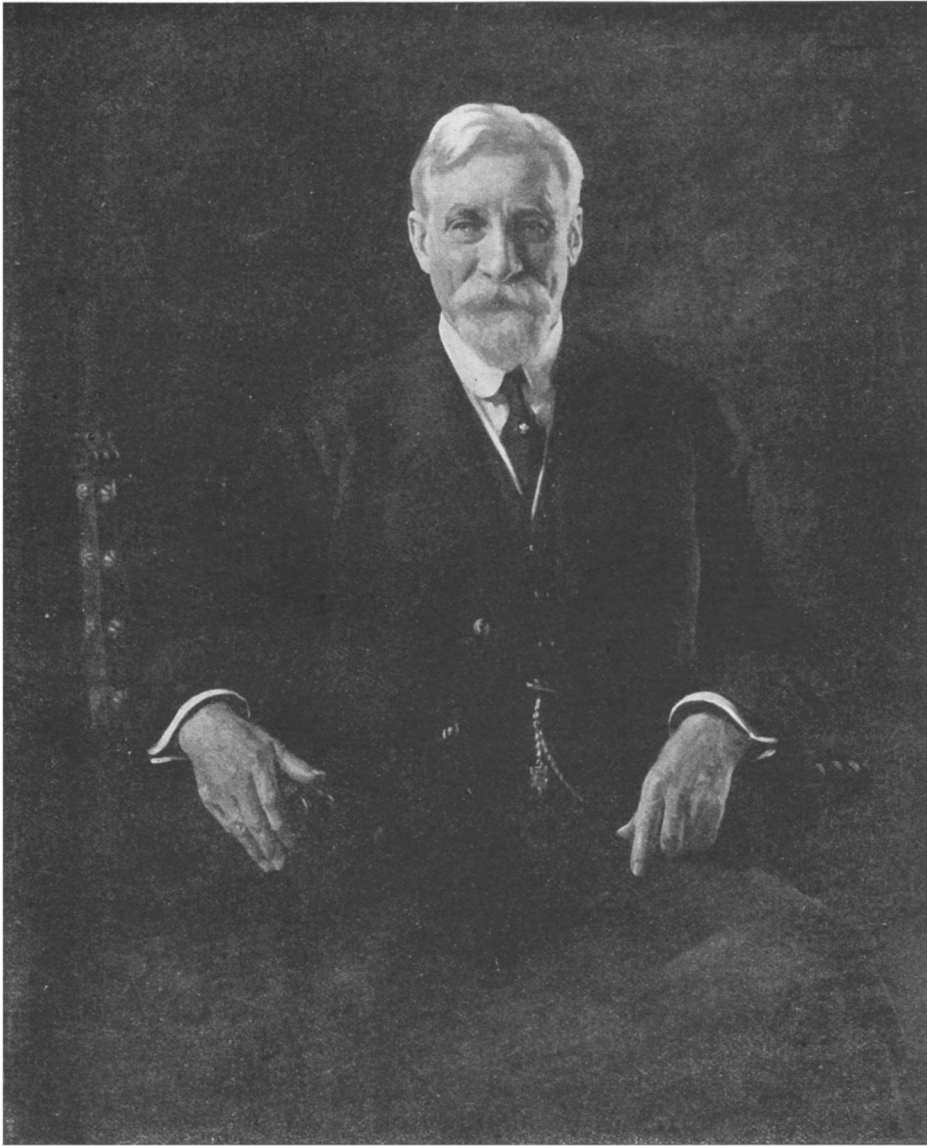
Objects chiefly from the Han, Sung, T'ang, and Yüan dynasties are included in the collection, which is installed in Gallery 25. It is interesting to note that the greater part of this exhibition dates from the period of centuries prior to the XIII century of our era, and there is to be observed in these objects the same vitality and freshness which is found in much of the western art of the same period—the exhibition giving, on the whole, a wonderful impression of intimacy and warmth of feeling—as far removed from the exotic quality of later oriental art as can well be imagined.

The oriental note is further represented in the exhibition of Japanese robes from the collection of Kihei Hattori of Tokyo. The exhibition, which consists of No-dancers robes, over-robes, and wedding garments, is installed in the Frank W. Gunsaulus Hall.



EXHIBITION OF THE ENGRAVED SUNG TZIU-CHOU
VASE, KELEKIAN COLLECTION OF ANCIENT
CHINESE POTTERIES

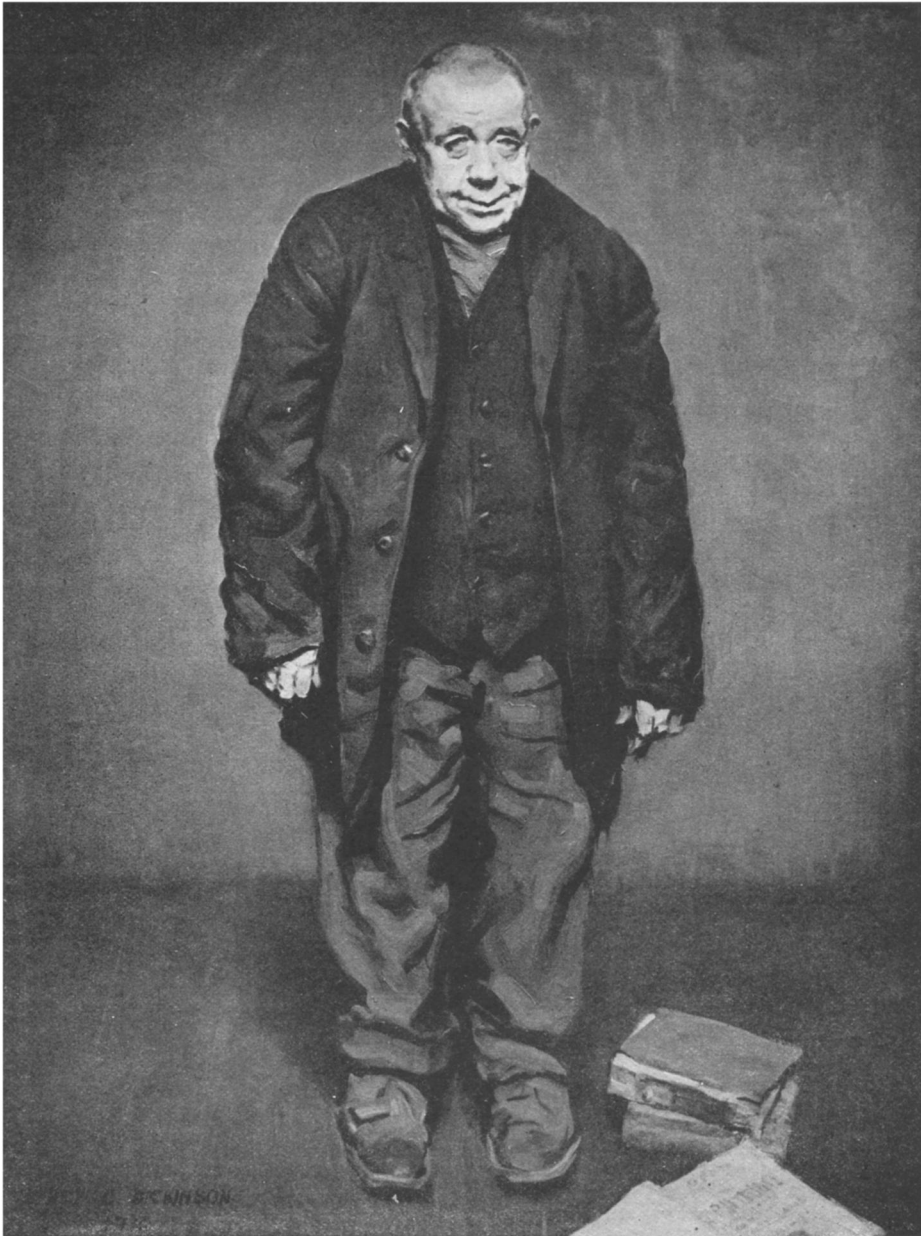
A selection of Japanese color prints by Suzuki Harunobu from the Buckingham collection has been hung in Gallery 46 and will remain on exhibition until after the holidays. Many of the artist's finest works are shown, among them a number that were not included in the memorial exhibition held in 1915.



PROF. THOMAS C. CHAMBERLIN—BY RALPH CLARKSON
ANNUAL EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE

During the visit of the Illinois Federation of Women's Clubs, the Institute held a small exhibition of winter bouquets in Blackstone Hall. Prizes were offered by individuals and clubs.

The prizes were awarded as follows:
First prizes of ten dollars each to Mrs. J. M. Carr, Hinsdale; Mrs. H. W. Jackson, Glencoe; Mrs. W. H. Titus, Hubbard Woods.



THE BEGGAR—BY SIDNEY E. DICKINSON
ANNUAL EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE

Second prizes of five dollars each to Banning, Hinsdale; Miss M. Barton,
Mrs. R. C. Arnold, Hinsdale; Mrs. S. Hinsdale; Mrs. H. M. Boon, Chicago;



THE PINK COTTAGE
EXHIBITION BY MAXWELL ARMFIELD

Mrs. A. S. Martin, Chicago; Miss Eva Radzinski, Chicago; Mrs. O. C. Symonds, Chicago; Mrs. Sumner Sollitt, Chicago.

NOTES

NOTED ORIENTALISTS AT THE MUSEUM—The importance of the great Chinese collections now on view at the Art Institute is being recognized far and wide. During the first few days of the exhibitions the Art Institute was honored by the presence of the following distinguished visitors: Dr. Borsch Reitz, Curator of Art of the Far East at the Metropolitan Museum, New York; Hamilton Bell, critic; Dr. S. Ma, Professor of History, Nan Yang College, Shanghai; M. D. G. Kélékian of Paris; Dr. John Calvin Ferguson, Counsellor of State for the Chinese Government; Dr. Osvald Sirén, Professor of Art, Stockholm; Mr. Charles Lang Freer, Detroit; Mr. Charles Allis of Milwaukee.

DECLARATION OF BENEFACTORS—At a recent meeting of the Trustees of the Art Institute, Mr. and Mrs. Bryan Lathrop were declared Benefactors.

THE EXTENSION DEPARTMENT—The activities of the Extension Department during the first six months of its existence, namely, from November 1, 1916 to May 1, 1917, covered an unusually wide field of action as will be seen by a glance at the following statement of the number of lectures and exhibitions given during that time:

One hundred and fifty-three lectures; sixteen exhibitions of paintings, architectural drawings, landscape gardening, and photographs; twelve exhibitions of bronzes; twelve exhibitions of industrial art; and one exhibition of sculpture. In addition to these traveling exhibitions, seven exhibitions of local arts and crafts were organized.

That the activities of this Department are not decreasing this season is evident from the fact that, during the thirty days previous to this writing, fifty-seven lectures have been given, and exhibitions of paintings, architecture, and landscape architecture have been staged in ten cities.

Everywhere that the extension programs have been held, evidences are to be noted of their success in stimulating the art interest of the region.

Beginning November 28, the Extension Department will coöperate with the "Better Homes Exposition" to be held in Grand Rapids at that time, and will give a special series of lectures and exhibits. In addition to the regular exhibition of twenty-three paintings, at least six important works from the collections owned by the Art Institute will be shown.

In Evansville, Indiana, over three thousand people attended the exhibition in one day. Some of the interesting de-